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### YOUTHFUL MUSICAL PRODIGIES.

THE recent appearance of the wonderful boy Koczalski, who, at the age of eight, plays with the technique, taste, and feeling of one of mature years, brings into prominence the oft-discussed question, "What is to be done with youthful prodigies?" Children of a tender age, some think, ought to be playing in the nursery or studying at school, but not making appearances on the concert platform. We are reminded by such persons of the many prodigies who ran well for a season, but of whom nothing more was afterwards heard; or of those who died while still young; or, again, of those who, like Mozart, through early forcing, perhaps suffered comparatively early death. Clever conjurers, it is said, have the art of fixing the attention of their audience in one direction, so that no notice is taken of certain little manœuvres which they are carrying out in another, and which are necessary to the successful accomplishment of their trick. And in a somewhat similar manner these well-intentioned objectors seem to us so to fix their own attention on unfortunate musical prodigies as not to notice that there are other cases which materially weaken, if they do not destroy, their arguments. Two wonderful children appeared at London in the year 1824; the one, George Aspul, who faded away and died before he reached the years of manhood; yet the other, Franz Liszt, not only lived to a ripe old age, but became king of pianists. No doubt, by diligent research, a long list of names could be drawn up of children on whom the excitement and strain of public performances seemed to have an injurious effect; but the seeds of decay were, probably in every case, already implanted by nature; and, no doubt, the foolish vanity of parents caused them not to notice symptoms which should have warned them of the danger of forcing talent; or, in some cases, the hopes of gain may have rendered them callous to the warnings of nature and of reason. But given a child of exceptional talent, or, one may say, genius, and of good constitution, and it really seems as if a certain amount of excitement and public life were as necessary to the development of that child as ordinary excitements to ordinary children. A double experiment cannot be tried on the same young prodigy to see which of the two methods is the more successful; but, in support

of early appearances, it may be noted that the most eminent artists of this century, some dead, some living, nearly all commenced their public career at a very early age. Of violinists, we may name Lady Hallé, who played in public at the age of 7, and appeared at a London Philharmonic concert at the age of 10; Dr. Joachim, who also made his *début* when 7, and played at the Gewandhaus, Leipzig, at the age of 12; and last, but not least, Señor Sarasate, who played before the Spanish Court when in his 9th year. Of pianists, who more celebrated than Liszt and Rubinstein? And yet they were both wonder-children.

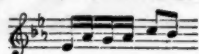
The amount of excitement that will not prove injurious, but rather the reverse, must, of course, be a difficult matter to determine; but the list of names just given, and to which others could be added, shows that the problem is not altogether insoluble. All the artists mentioned not only progressed as years passed by, but all reached the topmost rung of the ladder of fame.

### CONNECTION BETWEEN THE PRELUDES AND THE FUGUES OF THE WOHL- TEMPERIRTES CLAVIER.

If the etymological meaning of the word "Prelude" be taken into consideration, it indicates something played before something else. That something may be a few chords or runs (for the purpose of establishing the key), or a movement organically conceived and, may be, elaborately developed. Of the former kind are the arpeggio chords and runs frequently played by pianists on the concert-platform before commencing their solo piece; of the latter, the Preludes of the Wohltemperirtes Clavier. The term has also been applied to independent compositions: we have, for instance, the "Twelve Small Preludes" of Bach, and the Chopin "Préludes," standing by themselves. For the moment, however, we are only concerned with the Preludes of the Wohltemperirtes Clavier, and would try and show the character and degree of the relationship existing, in many cases, between these preludes and their respective fugues.

But before entering into detail, let us see what Schumann and Spitta, two earnest students of the master, have

said on the subject. Schumann declared "that many of the preludes had no original connection with the fugues"; and Spitta says that "the fugues of the *Wohltemperirtes Clavier* are not all of them thought out and connected with their preludes." From these remarks it is then quite evident that, in some cases, both these authorities acknowledge a connection; and it could scarcely be otherwise, for here and there are connecting links which at once strike the eye. Of the long and elaborate prelude in E flat major (Bk. 1) and the following short and light fugue, Spitta says "that they cannot possibly have been designed for each other." And yet even here, where the union seems an ill-assorted one, there is a relationship, although, perhaps, merely of an external kind. Dr. H. Riemann, in his "Analysis of the Forty-eight Preludes and Fugues," bids us compare the central motive of the fugue theme:—



with




of the prelude, and asks whether this likeness was "the result of chance, or of intention, or of unconscious assimilation of creative genius?"

Again Spitta argues that eleven, at any rate, of the preludes of the first book had an independent existence, since they are to be found—though in a less elaborate and extensive form—in Friedemann Bach's *Little Clavier Book*, commenced in 1720, the date affixed to the first part of the *Wohltemperirtes Clavier* being 1722. But might it not be said in reply that Bach, already in 1720, may have written or sketched some of the preludes and fugues, and merely have simplified the former for his little son.



There are links between some of the preludes and fugues of stronger character than the one quoted above. These suggested further search, and the result of that search is now given. There are many resemblances of motives, harmonies, and modulations, which it is difficult to believe were the "result of chance." One may, of course, become fanciful, and group notes so as to extort from them a meaning which they do not really possess. The writer of these lines has naturally attempted to avoid that error; and, if it be admitted that in most cases he has established a genuine connection, a few, perhaps, less satisfactory ones ought not to invalidate the general line of his argument. In some cases visible links may be shown, but it should be remembered that the real relationship is, after all, of an æsthetic kind. The visible strengthen the invisible links; without the latter, the former would be an empty show. It is necessary to insist on this, because the plainest truths are the soonest forgotten. In studying, for instance, the wonderful complexities of the *Wohltemperirtes Clavier* fugues, the rare counterpoints, the clever devices, the elaborate strettos, the student, whose intellect is all aglow by reason of the exercise which it has undergone, is, at times, apt to forget that the scholarship is but a means towards an end. And so, while engaged on outward signs, let us acknowledge their interest, but not overrate their importance.

And now, to come to illustration, let us take motive-resemblance. The opening motive of the fugue-theme is frequently foreshadowed in the concluding bar or bars of

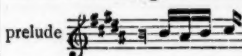
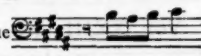
the prelude. The  of prelude, and

 of fugue (I. 9) is an instance in point. I. 20 furnishes another striking illustration:—



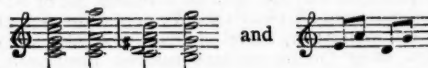
The B flat fugue (II. 21) offers a curious illustration of this foreshadowing. It will suffice to compare a portion of the last bar of the prelude  with the opening of the fugue . The

leap of the seventh (C—B flat) in the former, perhaps hides to some extent the similarity. There is also, at times, a likeness between the opening of a prelude and that of its fugue. In the A minor prelude and fugue mentioned above, the bass of the first bar of the former already has the slow shake figure. And in I. 23, we have:—

prelude ; fugue 

The prelude gives exactly the same notes (and even the rest) in diminution. Other instances of a similar kind could be mentioned.

But Bach sometimes does more and, one may perhaps say, better, for he gives the spirit rather than the letter. In the opening bars of the very first prelude of Book I. the course of the fugue-theme can be traced more or less distinctly; from bar 4-7 the resemblance becomes closer. This may be shown by placing side by side those bars (with arpeggios written as chords), and the middle portion of the fugue-theme:—



In the C sharp minor prelude (I. 4) the bass begins thus:—



the two notes marked (a) are taken from the highest voice, and have been written lower to save space. Is not the theme

of the fugue  prefigured here?

Another good example will be found in I. 18: but I. 3 does more than imitate in its prelude certain notes of the fugue. Here the master dismembers the fugue-theme, developing each group, so that by the time the fugue arrives the subject strikes us as quite familiar. There is such a total absence of formalism that it almost seems as if it were the outcome of "unconscious assimilation." The theme may be separated into groups:—



In certain bars of the prelude *a* is prominent. In the opening bar we have *b* with rhythmical alteration. From bar 63 to 76 we meet with *b*, sometimes in strict, sometimes in free imitation, thus:—



The first note of bar 63 is the concluding note of the previous period. The bass notes of this and the following bars in print are grouped in threes, and thus it is somewhat difficult to trace the process of evolution. *c* appears in



augmentation in bars 31-33



and other similar bars. For *d*, cf. the opening bars in the bass.

The prelude and fugue in E flat minor (1. 8) present various links of great interest. Already in the opening bar of the prelude we have a hint of the fugue subject (in its answer form):—



and  is not distantly related to  of the fugue theme.

Bars 20 and 21 of the prelude should also be compared with bars 70 and 71 of the fugue.

Before leaving the subject of figure resemblance we will just mention one or two striking cases, in addition to those given, from the second part of the Wohltemperiertes Clavier. See the embryonic shake in No. 13, heralding the opening of the fugue subject. Also the opening both of prelude and fugue, No. 18; here the counterpoint to the answer should be compared with bar 2 of the prelude.

(To be continued.)

## STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

### V.—INFLUENCE OF THE MUSIC DRAMA.

(Continued from page 78.)

SHORTLY after the opening of the second act (of *Otello*), we have the famous "Credo," of Iago. He believes in a cruel Deity who has created him after his own image. He believes in nothing good and in everything evil until death comes, and then—there is an end alike of good and evil.



Otello now joins him, and Iago proceeds to sow the seeds of cruel jealousy in the passionate heart of the Moor. The setting of the words "Beware the green-eyed Monster," sounds effective in spite of the characteristic succession of chromatic chords and the unhappy device of parallel octaves in the extreme parts. The music to the (interpolated) garden fête scene is very smooth, sweet, and Italian. In a melodious duet Desdemona pleads for Cassio's pardon, only adding fuel to Otello's flame of jealousy. When she has left him he bids

adieu to his lost happiness, his fame, his honour, in music of tragic intensity. Iago still further inflames him by telling him how Cassio, even in his sleep, shows his love for Desdemona, sighing, speaking tender words, and even audibly kissing the vision of his dream—a most childish story, and, as a theatrical device, most unworthy of Shakespeare's great tragedy. It serves, however, to goad the Italian Otello to madness. The great "Jealousy" duet which constitutes the last scene in this act, is one of the climaxes of the work, and when Tamagno, with his powerful voice, made the walls of the Lyceum ring with his cry for vengeance, one forgot the dramatic means in the dramatic end. One of the cleverest ideas in the opera is the suggestion of a "Jealousy" figure in Otello's music, immediately after his adieu to his honour,



and its gradual development, until, after an impassioned cry for blood, he begins his long oath of vengeance. There it appears a broad subject, on which the whole of the last scene is built.

In the second scene we find another charming duet for Otello and Desdemona. It is a little more reminiscent of Italian opera than the first, but contains more than one phrase of great beauty.



Otello finally casts his wife from him and is left sitting alone, brooding over his shame and his anguish. The call of trumpets and the shouts of the people announce the arrival of heralds from Venice. Verdi has taken advantage of the possibilities of the scene to plan a gorgeous display of theatrical effects, and has striven, not altogether successfully it must be said, to write broad, sustained, and at the same time dramatic concerted music. Before all the assembly Otello accuses his wife of infidelity, and curses her as she is carried out in unconsciousness. The act closes in great tumult.

The short fourth act makes a very beautiful ending to a hitherto well-sustained opera. The scene is Desdemona's bed-chamber, and as the curtain rises the melancholy tones of the *Cor Anglais* are heard in the chief strain of the "Willow Song." The broken-hearted Desdemona asks her maid Emilia to bring her wedding garment, that she may spend what a presentiment tells her is her last night on earth clothed in its white folds. While Emilia is dressing her she sings the song an old



nurse used to sing—the "Willow Song." She takes a tearful farewell of Emilia, and kneeling before her little shrine she sings the lovely "Ave Maria." The last "Amen" comes from her lips just as she sinks into the forgetfulness of sleep. Otello now enters, extinguishes the light, and bends over his wronged and innocent wife. The orchestra, in the "kiss" motive, tells of the recollection of his old love in the height of its happiness. At the third kiss Desdemona awakens in fear, and a short duet leads up to the murder.

To make way for the last scene the librettist causes Iago to be dragged from the room, a prisoner from whose wrath Emilia has escaped by her speedy exit; and we are left again alone with the central tragedy.

Otello stabs himself and drags his dying limbs to the bedside. Again we hear the threefold "kiss" motive, as he breathes out his remorse and his love with his life, on the cold lips of the murdered Desdemona.

It is not necessary here to follow the development shown in the pleasant pages of the new opera *Falstaff*. An opportunity for the consideration of that work may occur at another time. For our purpose the two words "Verdi's *Otello*" offer a text pregnant enough with suggestive thoughts and reflection. What a change has come over the Italian opera stage since in 1816 Rossini's *Otello* attracted so much attention. This work is an excellent example of the irresponsible music maker's art, and of the subservience at that period of all artistic truth to public taste—that vicious influence—and to singers who, however excellent and necessary as assistants, are (next to the public) the worst possible masters. The Introduction would suit the *Barber of Seville* nearly, if not quite, as well as does the overture to *Elisabetta, Regina d'Inghilterra*, which now occupies the honoured place. Desdemona, who, during the first two acts, has shown no particular character, or even side of character, answers her father's curse with the regulation *routade*. She aims at more expression in the "Willow Song," but its pathos also suffers from the want of simplicity in the vocal part. An interesting suggestion afforded by the opera and its history is the attitude of the public towards opera in general at that time—an attitude which is so aptly illustrated by the incident mentioned in an earlier article. It was there related that on the occasion of its production the theatre was startled by a horrified cry from the pit—"Good Heavens! The Tenor is murdering the Prima Donna!" And still more interesting is it to read that "the pity of it" was too much for the nerves of these happy theatre-goers. The tragedy was unanimously condemned; and in a second arrangement (for Rome) the complaisant composer makes Desdemona protest her innocence with such convincing earnestness that Otello, infirm of purpose, throws away his dagger and joins her in a warm embrace and in a duet, transferred from *Armida*, one of Rossini's early operas.\*

And if it is instructive to compare the *Otello* of 1816 with the *Otello* of 1888, it is no less so to compare the Verdi of *Ernani* with him who wrote *Otello*. It is the same man certainly: his genius is always great in the same direction, and its weaknesses are always to be found where one knows to look for them. But we only need to see *Otello* once, or even to read however short a description of it, in order to appreciate how changed he is.

Disputes have raged round the contention whether Verdi really came under the influence of Wagner; and

Hanslick declares, with characteristic vehemence, that absolutely no trace of a bar from the composer of *Tristan* and *Parsifal* can be found in *Otello*. But these are idle words. An orchestral writer—still more an operatic writer—might as well hope to escape the influence of Beethoven or Mozart as of Wagner to-day. The Italians after Rossini, however strenuously they disclaimed the real source of their progress in instrumentation, were influenced by Germany because they were influenced by Rossini. There is no stronger "Anti-Wagnerian" among composers than Brahms; and yet he would be a daring man who would assert that the richness of Brahms' orchestration owes nothing to that great development of which Wagner is the outstanding representative. But it is not necessary to introduce Wagner's name at all. Verdi, always dramatic, has, first in *Aida* and more completely in *Otello*, repudiated the claims of Italian opera, has purified his melody, has enriched his harmony, has neglected the traditions of prima donna, etc., has set up his standard of dramatic truth and musical fitness—and, in short, has left the position he had so hardly won as the greatest Italian opera writer, in order to make a stronger claim on the grateful thanks of his country by taking his rightful place as the leader of Italian music dramatists.

(To be continued.)

## THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN  
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS  
AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from p. 104.)

### STEP III.

*A. Rendano*. "Rêve du Paysan" (The Peasant's Dream), in E. A simple, natural melody of a pastoral character.

*A. Rendano*. "Message de la Paysanne" (The Peasant's Message), in F. This little piece belongs to the "Programme" music, as it describes—1, the letter; 2, the joy at receiving the letter; and 3, the dream of happiness at the beloved peasant's return.

*J. L. Roedel*. "Heather Dreams," Idyll in A flat. An unpretentious trifle in the style of Goria's well-known "Caprice Nocturne."

*J. L. Roedel*. "First Farewell," Cantilene in B flat. Written in the form of a nocturne, it presents an opportunity to play with elegance.

*J. L. Roedel*. "Canto d'amore," Romanza in F. Simple, yet pleasing. The smaller notes, forming the accompaniment, have to be played in a subdued manner.

*J. L. Roedel*. "Air du Dauphin," Ancienne Danse de la Cour, in F. A graceful and popular gavoite.

*J. L. Roedel*. "Kermesse de St. Cloud," Air de Danse in A minor. A lively and spirited movement.

*Sydney Smith*. "Freischütz" Grande Fantasie, Op. 16. In this piece four of the most admired melodies of Weber's ever-welcome opera are arranged in a fashionable manner.

*Sydney Smith*. "Tarantelle," Op. 8, in E minor. A moderately easy and effective movement, which has obtained great popularity.

*Sydney Smith*. "The Hardy Norseman," brilliant Fantasia in A. This well-known air is here presented in a showy and effective manner. It is of very moderate length.

\* Hanslick relates that when *Otello* (the play) was first performed in Hamburg, this method of bringing the gruesome story to a pleasant conclusion was enforced by an Order of Senate, because the original caused so many ladies to faint.



*E. Silas.* Valse in C. Very well written, effective, and thoroughly pleasing.

*August Stiemers.* "Scène Bohémienne," Morceau elegant, in G. Written in the style of a polka, it will be welcome for its lively and precise rhythm.

*R. Schachner.* "Ombres and Rayons." No. 4, "La Persuasion," in E. A short, effective, but not original piece.

*E. Rommel.* Grande Valse in A flat, Op. 12. An effective piece, written in a natural and practical manner.

*F. Spindler.* "Snowdrops" (in C) may be well recommended for its easy, pleasing, and melodious qualities.

*L. A. Stern.* "Juanita," Tarantelle brillante in D minor. An effective and lively piece.

*L. A. Stern.* "The Musical Box," Plaisanterie musicale in A flat. An effective bagatelle, which cannot fail to be favourably received in the home circle.

*L. A. Stern.* "A Tiny Footfall," Morceau élégant in G. A kind of dance tune, simple and pleasing.

*A. Talez.* "Musidora," Polka Mazurka in B flat. This piece has obtained a very great popularity, and used to be played frequently, not only in this country, but also on the Continent. Its charm lies in the pleasant rhythmical expression.

*F. Mann.* "Sérénade du Gondolier," Barcarolle in A flat. Very melodious and, in its way, effective. The beginning must be played with a full and rich tone.

*Th. Oesten.* Alpine Song, Tyrolienne. This Tyrolienne consists of five distinct rustic melodies: No. 1 in B flat, No. 2 in A flat, No. 3 in E flat, No. 4 in B flat, and No. 5 in E flat. The whole is practically written, effective and agreeable to play, and may, therefore, be warmly recommended.

*E. W. Ritter.* "Södermann's Bröllop," Swedish Wedding March in F. The great popularity of this quaint and original March is a sufficient guarantee for its intrinsic merit.

{ *J. S. Bach.* Prelude in E minor.

{ *Woldemar Bargiel.* Sarabande in E minor.

{ *G. F. Händel.* Gigue in E minor.

These three excellent pieces in one little book, belonging to the collection "Pianoforte Library," are highly to be recommended: Bach for technical exercise, Bargiel for cantabile, and Händel for fresh and invigorating rhythmical life.

*P. D. Paradis.* Toccata in A. This now well-known movement belongs to one of Paradis' Sonatas, which were published in Pauer's "Alte Claviermusik," and "Alte Meister." It is a most excellent study, full of life and agreeable animation.

*J. N. Perger.* Improptu in A flat. It is really a kind of "Schottische," a slow Valse, with a slight affinity to the Polish Mazurka. It is a good example for learning to play from memory.

*G. Pfeiffer.* "Absence," Melody in A, Op. 116, No. 1. Certain parts of this effective piece belong to Step 4, but the greater part may be conquered by students occupying themselves with pieces of Step 3.

*G. Pfeiffer.* "Le Retour," Melody in E, Op. 116, No. 2. A capital study for playing legato and smoothly.

*X. Scharwenka.* Two Sonatas, Op. 52. No. 1 in E minor. The first movement, E minor, common time, is earnest, and possesses a martial character; the second, a Minuet in G, is exceedingly graceful; whilst the finale, a Rondo in E minor, is lively, well rhythmicized, and full of charm. The Sonata, No. 2 in B flat, consists of an Allegro in common time, with a masculine, almost proud, expression. The whole movement is continuous, nowhere a break, that results from want of practice in composing. The second movement is an Adagio in  $\frac{3}{4}$  time, E flat; the

melody is noble and well-sustained, the harmonies rich, and the entire treatment is a masterly one. The finale, an Allegro non troppo in B flat,  $\frac{3}{4}$  time, is graceful, bright, and highly pleasing. Both Sonatas are a welcome addition to the literature of the piano, and may be warmly recommended.

*H. F. Sharpe.* Rigadoon, Op. 27, in B flat, is a lively, popular movement which, however, possesses more the character of a Gavotte than that of a "Rigaudon," which is actually a Frenchified Bourrée or Hornpipe.

*H. Stiehl.* "Felice Notte," Serenade in E flat. The melody is of a simple character, which is slightly varied on a repetition.

*J. A. Töpfer.* Cradle song in F. An exceedingly harmless expression suffuses the whole two pages, which may be rendered a little more interesting by delicate playing.

*G. Trehde.* Transcriptions of songs—"The Last Rose of Summer," by Moore. The numerous friends of the popular Irish melody will find the melody clothed in a somewhat pompous dress.

*H. A. Wollenhaupt.* "Adelina," Polka in C. The unpretentious, gay, and popular melody will find many friends. For Wollenhaupt's more brilliant Polkas, see Step 4.

*H. A. Wollenhaupt.* Song without words in B flat. Very pleasing and, in its way, effective. The performer must try to give a good deal of variety of tone, in order to avoid the danger of monotony.

*E. Woycke.* "The Merry Sunshine," Op. 41, No. 1. Caprice in C. Written in the style of a study in triplets which is varied by a cantilena in F. If played correctly and clearly the effect will be pleasing.

#### STEP 4.

*J. Rheinberger.* Three short concert pieces, Op. 5. No. 1, "The Chase" in E flat. Although reminding of Stephen Heller's celebrated "La Chasse," Rheinberger's piece will have many admirers, and that particularly for its freshness, cheerfulness, and effectiveness; the part in A flat will gain by being taken a little slower. No. 2, "Toccata," in F. A melodious, extremely well-written and pleasing movement, which, however, wants and deserves a very careful treatment. No. 3, Fugue in G minor for two parts. This Fugue is the work of a master, who here succeeds in giving by extremely clever handling the effect of three parts; as a study it cannot be too highly recommended.

*J. Rheinberger.* Four Concert Studies, Op. 9. No. 1, Melody in E flat minor. The performer can here show his capacity to play strictly *legato* and can also exhibit his cleverness in using the pedal in the correct manner, so as to avoid any break in the phrases. No. 2, "Wander-Song" in E. The somewhat capricious rhythm must not appear to be performed with an effort, but must be natural and easy. No. 3, "Dreaming" (E minor). Both hands ought at first to be practised singly, for the part given to the right hand demands the greatest neatness, accuracy, and correctness, whilst the left-hand part requires a strict, quiet, and absolutely even treatment. The whole piece is to be given in a kind of "chiaro-oscuro" manner; besides an expression like that of meditating, will fit the style of the charming little work to perfection. No. 4, "From olden times" in C, is a kind of minuet, good-natured, harmless, what in German is called "gemüthlich." The Trio will bear greater life and force.

*J. Rheinberger.* "From Italy," 3 pieces, Op. 29. No. 1, "Dolce far niente." The sweet doing-nothing is here most happily described, for the seeming apathy which is evident throughout the whole movement portrays in the

correctest manner the laziness which is called the *dolce far niente*. No. 2, "Rimembranza" in B flat, demands an elegant, ingratiating, and sweet expression, whilst the part in minor rouses up a stronger passion; but after this part in minor, the first part ought to be rendered with even greater charm than at first. No. 3, "Serenata" in G minor. The player must avoid becoming sentimental and not exaggerate the melancholy dreaminess of the delicious movement.

*W. Vincent Wallace*, "Mélodie Irlandaise" in F sharp minor. A pompous, showy, and effective transcription of a very nice Irish song.

*R. Wagner*. First Album-leaf (in C). A piano piece by the celebrated composer must arouse curiosity, and this curiosity will not be disappointed, for the melody is full of charm and interest.

*C. Voss*. Ernst's Elegy in C minor. This celebrated violin-piece is here transcribed with great effect.

*W. J. Tomaschek*. Dithyrambus in F. The character of this piece is fiery, wild, and enthusiastic, and is a very good study for octave-playing.

*X. Scharwenka*. Album, Op. 43. No. 1, Menuetto in C: a charming, graceful, and melodious movement, happy in its invention, and well executed as to composition. No. 3, "Humoreske" in C. Full of a cheerful, bright, and genial expression. No. 5, "Funeral March" in F minor. A most excellently composed march, full of an elevated and noble expression.

*X. Scharwenka*. 1st Valse Caprice in A flat, Op. 13. Exceedingly brilliant and good for concert performance. It requires fire, a firm touch, and dazzling brilliancy of execution.

*X. Scharwenka*. "Barcarolle" in E minor, Op. 14. The left hand has first to be studied with great attention, for it is difficult and of greatest importance for the whole. The melody entrusted to the right hand must be strictly *legato* and well-phrased. The whole piece is eminently well written and of great effect.

*X. Scharwenka*. "Phantasiestück," Op. 50, No. 6 in B major. The intricacies of this interesting movement can only be overcome by persevering and highly attentive study.

*H. A. Wollenhaupt*. "Souvenir et Salut," Op. 7. This charming piece reminds in some parts of the celebrated "Poème d'amour" by Henselt. It may be well recommended as an excellent lesson for playing by memory.

*H. A. Wollenhaupt*. "Marche de Concert," Op. 19. A capital, fresh, and spirited march movement, which is very effective and of great brilliancy; at the same time it is an excellent "octave-study."

*H. A. Wollenhaupt*. "Polkas de Salon." No. 1, "Belinda" in B flat, Op. 8; very brilliant. No. 3, "La Rose" in B; very elegant. No. 4, "La Violette," in E flat, very popular. No. 5, "La Gazelle" in E flat; very graceful and effective. No. 6, "Adelina," see Step 3. No. 7, "Marie" in F. A pretty polka, and, at the same time, an excellent study in thirds.

*E. Zumpe*. "Sons du Cœur," in E flat. A simple melody with a variation in repeated notes, somewhat in the style of Rosellen's well-known "Réverie."

*B. Tours*. Beethoven's "Polonaise" in F from the "Serenade," Op. 8. Beethoven's bright, melodious, and popular polonaise is here given as a very effective piano piece.

*F. Spindler*. "Wellenspiel" (Jeu des Ondes). Although this pretty and effective piece was written long ago, it has not lost its popularity; its melody is singing and agreeable, the accompaniment (when played with delicacy) very fitting, and the introduction of chromatic runs, imitating the rush of the waves, makes it sufficiently romantic and interesting.

*F. Spindler*. "Hero's March" in C, Op. 24. A very stately, bright, and full-sounding movement of considerable effect.

*E. Kremser*. "L'Irrésistible," Poka française in B flat. A very showy and tuneful dance movement.

*W. Taubert*. Canzonetta for the left hand in D flat. This clever and charming piece belongs to Taubert's excellent 12 Studies, Op. 40, which are by no means sufficiently known in this country. The melody is very good, and the whole is highly ingenious.

*Th. Leschetizky*. "Les deux Alouettes" (The Two Swallows) in A flat. A brilliant and effective trifle in Gorla's style.

*Th. Leschetizky*. Valse chromatique in A flat. This piquant valse is likewise a splendid study for octave-playing. It deserves to be warmly recommended.

*M. Moszkowski*. "From Foreign Parts," Op. 23; six Duets transcribed for two hands by E. Pauer. Seldom has a work attained great popularity quicker than this collection. The characteristic expression of each country is given with precision and correctness. No. 1, *Russia*, in A minor; slightly melancholy and possessing that certain charming monotonous expression which appertains to the melodies of the North. No. 2, *Germany*, in F. This delicious, sincere, and singing melody has at once captivated the public; it is sung, played by orchestral and military bands—indeed, it is highly popular. No. 3, *Spain*, in A minor. Very interesting; the accompaniment has to be played with great lightness, the air again has to be sharply accented. No. 4, *Poland*. The chivalry and nobility, a chief characteristic of Polish music, are here well represented. For No. 5, *Italy*, and 6, *Hungary*, see Step 5. Every essential part is given in the solo arrangement and its effect is only in a slight degree curtailed.

*H. Seeling*. "Lurline." With this charming piece the too short-lived composer immediately won the favour of the public. "Lurline" is a delightful study; its melody has a sweet and ingratiating expression, whilst the left-hand movement describes the movement of the waves.

*Th. Oesten*. *Le Prophète*, Fantaisie. Although some parts of this piece could be played in Step 3, the greater part belongs to Step 4. The melodies are so popular that any further recommendation is unnecessary.

*G. Pfeiffer*. "Aspiration" (F major), Op. 116, No. 3. An agreeable melody, which offers to the performer a good opportunity to exhibit a singing touch.

*G. Pfeiffer*. "Agitation" (E flat) Op. 116, No. 4. A lively and fiery movement of considerable brilliancy.

*E. Pauer*. "Osmin," Air de Mozart, with variations. The beautiful air is supplemented with variations, which are again founded on figures of other works by Mozart, and thus it may be hoped that the desire to offer something harmonious may be recognised.

*E. Pauer*. Divertissement on two vales by F. Schubert, from his Op. 67. The lively, bright, and cheerful vales are here worked into a rondo; the whole work is full of animation and should be able to raise low spirits.

(To be continued.)

#### LETTER FROM LEIPZIG.

"DIE TEUFELSGLOCKE," a new opera by Robert Fuchs of Vienna, is the only operatic novelty produced here since my last communication. The composer is well known as a writer of chamber and orchestral music, some of it very charming; but with this opera he cannot be said to have achieved more than a *succès d'estime*. So far, only two performances of the work have been given. The libretto is founded upon a once popular comedy entitled *Die Memoiren des Satans*. It is sadly wanting

in dramatic interest, thus giving the composer but a very poor chance. Small wonder then that Herr Fuchs is at times almost lifeless and uninteresting in his music. The opera was well performed, for which fact due credit must be awarded to Capellmeister Porst. Of the principals, Fräulein Mark, Herren Merkel, and Wittekopf chiefly distinguished themselves. So far as Leipzig is concerned, we have probably heard the last of *Die Teufelslocke*. Let us hope that Herr Fuchs may be more successful with his next operatic venture.

A very interesting concert was given at the Gewandhaus a short while back in aid of the scholarship funds of the Leipzig Orchestra. The programme included a symphony by Count von Hochberg, intendant of the Berlin Royal Court Theatre. The second and third movements of this work are especially admirable, its first movement and *finale* comparatively poor. Despite these inequalities the symphony was well received by the audience. Berlioz was drawn upon for the remaining orchestral item of the scheme, the work selected being his overture "Benvenuto Cellini." Poverty of invention and imperfect grasp of form, two of the faults most frequently alleged against Berlioz, are certainly more observable in this than in other of his compositions. The overture was conducted by Capellmeister Paur, Herr Professor Dr. Reinecke being responsible for the direction of Count Hochberg's symphony. At the same concert was heard the second Pianoforte Concerto of d'Albert, played by the composer. It contains many charming ideas, and is evidently written with serious purpose. Its defects are: slightly unsatisfactory form and orchestration, and somewhat ungrateful solo-part. The other contributions of d'Albert were an arrangement (by himself) of Bach's Organ Prelude and Fugue in D, for pianoforte solo, Rondo in A minor by Mozart, and "Napoli e Venezia," by Liszt. I need scarcely say that for all these the *virtuoso* was enthusiastically applauded. Fräulein Leisinger was the vocalist on this occasion, and met with the heartiest possible reception. Her beautiful voice was heard to great advantage in *Lieder* by Schubert, Reinecke, and Schumann.

Another concert which deserves notice is that of the Liszt Verein, at which Frau Sophie Menter was the great attraction. She played the solo-part in a Fantasia for pianoforte and orchestra, by Tschaikowsky, some "Ungarische Zigeunerweisen" of her own composition, and, together with Herr Sapellnikoff, Liszt's "Concerto Pathétique" for two pianos. For an encore Frau Menter played Schubert's "Erlking," as transcribed by Liszt. There cannot be two opinions as to the consummate virtuosity of Frau Menter, though one may be allowed to express regret that she shows so strong a leaning to the so-called "advanced school." Tschaikowsky's Fantasia was spoiled by the insufficiency of the military band accompaniment. Other items of the programme were Tschaikowsky's Variations for Orchestra, and Svendsen's "Pariser Carneval." These works suffered from the same cause as the fantasia above-mentioned. *Lieder* by Liszt, Franz, Heuberger, and Kahn further diversified the programme.

Herr Gustav Schreck, the new Leipzig Cantor, entered upon his duties on the 1st of April. Out of a feeling of reverence for his predecessor in the post, the late Dr. Rust, Herr Schreck has caused several of the learned but intensely dry compositions of that worthy to be revived. At the induction of Herr Schreck a new work of his own, for chorus and orchestra, was performed.

Miss Taylor, a violoncellist from England, and pupil of Herr Julius Klengel at the Conservatoire, gave a recital upon her instrument the other day. Her playing of Reinecke's Concerto was thoroughly artistic, and a brilliant future is probably in store for her. Another remarkable performer whose rising talent deserves notice here is Fräulein Olga Sacchia, of Trieste, who played Schumann's *Fantasiestücke*, Op. 12, at the concert in honour of the King of Saxony's birthday. It was a performance characterised by excellent technique and sound musical feeling.

#### OUR MUSIC PAGES.

THE song, "How bright is the earth and how fair," No. 9 of Reinecke's Vocal Duets, Op. 217, has been chosen as the supplement to this month's number of the MONTHLY MUSICAL RECORD. This duet will be found

a very pretty one, and as the two volumes, containing six duets in each, are under notice in our Reviews of this month, we are glad to draw our readers' attention to them.

### Reviews of New Music and New Editions.

*Musical Kindergarten*. Vols. IV. and V. "Folk-Songs and Dances." By CARL REINECKE. Op. 206. For piano solo (Edition Nos. 6,344 and 6,345; each net 1s. 4d.). For piano duet (Edition Nos. 6,874 and 6,875; each net 2s. 6d.). London: Augener & Co.

THESE two books contain a collection of the best-known national songs and dances, 80 in number, belonging to 22 different nations. They are very simply arranged for piano solo and piano duet, and are intended to instruct the younger pupils, as the title of the "Musical Kindergarten" indicates. For this purpose their excellence is apparent, and nothing could better realise our idea of what is suitable to educate the taste of beginners. We hope this series of books will attain the object of the author, which is evidently that of awakening in the very young an early love for music, and thereby throwing a refining influence into their lives. We cannot do better than quote the lines of Robert Schumann which are printed over No. 1:—"Listen most attentively to all popular songs; they are a mine of the most charming melodies, and afford an insight into the character of different nations."

*Variations in E flat major for Piano Solo*. By F. MENDELSSOHN BARTHOLDY. Op. 82 (Anthologie Classique, No. 88). London: Augener & Co.

A TRULY pathetic tone pervades this lovely air, with its five variations, and it is astonishing that it has not enjoyed the same popularity as some of Mendelssohn's pieces, many of which have become quite hackneyed, indeed, so much so that we often hear the surprising statement that "Mendelssohn's compositions are no longer the fashion." However it may be, we are inclined to think it will be long before these variations become antiquated, and this new edition will bring them once more before musicians in a way which may specially claim the attention of teachers and students, being as it is, copiously fingered and very clearly printed.

*Morceaux pour Piano seul*. Par ANTON STRELEŽKI. No. 43, Sérénade Espagnole; 44, Menuet à l'antique en Mi bémol; 44, Près du Ruisseau, Étude. London: Augener & Co.

THE first of these three pieces resembles in its style the light Spanish ballad one is accustomed to hear sung in many drawing-rooms. The Menuet à l'antique is very simple; its quaint subject and light construction make no demands on the player. Près du Ruisseau is a Salon étude principally on the trill. All of the three pieces are quite easy to play, and are pleasing to the ear, though they display no originality.

*Technical Exercises for the Piano*. By ALFRED LAUBACH. Second Edition, revised and enlarged. (Edition No. 8,213; net 2s. 6d.) London: Augener & Co.

IT is refreshing to note that the call for new editions of this and kindred works must mean that the necessity for this study is now being driven home to the minds of many teachers who have ignored it in the past, with what disastrous results to music, and loss of good native



players, will never be known. In the present edition Mr. Laubach has wisely extended the finger exercises, to which he has now given great variety, and here we may say that we are in complete accord with his advice, that these exercises should be transposed as much as possible. We are also glad to see advocated the free use of the thumb on the black keys, for much technical precision can be acquired by practising scales and arpeggi with the C major fingering, as well as in the recognised manner. The book now contains all the major and minor scales in double thirds, and the greater part of them in double sixths, the whole being marked with the Continental fingering. There are some useful exercises in mixed rhythm at the close of the work, which are most thoroughgoing and comprehensive.

*Symphonies.* By JOSEPH HAYDN. Arranged for piano-forte duet by MAX PAUER. No. 7 in C major. (Edition No. 8,554g; net 1s.) London: Augener & Co.

THIS month we have to chronicle the appearance in this edition of the first of the original Salomon set. Herr Pauer is by no means first in the field with arrangements of Haydn's symphonies, and a knowledge of this fact doubtless puts him on his mettle. The results are eminently satisfactory, as, doubtless, many of our readers are judging for themselves each month.

*Jagd-Ouverture.* Von CORNELIUS GURLITT. Op. 191. For piano duet (Edition No. 8,548; net 1s.); for two pianos, 8 hands (Edition, No. 6,652; net 2s.). London: Augener & Co.

THOSE who are acquainted with the Overture des Marionnettes, Op. 105, and the Commedietta Overture, Op. 137, will have an idea of what to expect in the new work now before us. It is in one movement (*Allegro non troppo*, in D major,  $\frac{3}{4}$  rhythm), and though there is little of the character of hunting music in its themes, it is bright and lively, with a spirited ring about it which is surprising in such an easy composition. It is published in two arrangements—viz., for piano 4 hands, and 2 pianos 8 hands.

*Cecilia.* A collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XLVI. (Edition No. 5,846; net 1s.) London: Augener & Co.

THIS book contains (1) a Fantasia on the Choral "Dundee," by the Editor, which, as one would naturally expect, is thoroughly well worked up, and to a notable climax. Mr. Best quotes the Choral as "a melody from the Scotch Psalter, 1615," but it is of greater age than this would seem to imply, for it existed in Este's Psalter in 1592. The Andante (2) in C major, by Mr. Best, is short, elegant, and very much to the point; it has only to be known to become popular. No. 3 is a four-voiced fugue in F major, by Samuel Wesley (with a highly-taking, albeit somewhat chromatic, subject), worthy in all respects of the writer. Mr. Best has laid organists under an acknowledgment to him for including this useful fugue in this series.

*Première Collection de Pièces d'Orgue.* Par ALOYS CLAUSSMANN. Troisième Livraison. 1, Offertoire; 2, Élévation; 3, Communion. Paris: Richault et Cie.

MONS. CLAUSSMANN would doubtless himself disclaim any title to greatness on behalf of his present work, but it is a welcome addition to modern organ literature, giving palpable evidence throughout of cultured thoughtfulness and self-restraint. The whole work being conceived in this spirit, there is no need for detailed criticism of the

part now before us. We may add that the composer's directions in French for the use of the stops are supplemented by an English translation.

*Andante alla Pastorale, for organ.* By J. E. R. SENIOR. Glasgow: Paterson, Sons & Co.

A MELODIOUS composition, strictly in keeping with its title, having a flowing theme in G major,  $\frac{3}{4}$  time, which reappears, with effective contrapuntal work, in the key of B flat major, and again, at the close, with fresh treatment, in the original key.

10 *Petits Morceaux, pour Violon et Piano.* Par CARL REINECKE. Op. 122a. London: Augener & Co.

THESE ten little pieces for violin and piano are all miniatures, and are so simple and easy that they might have been included in the Musical Kindergarten Series. The best numbers of the set are: No. 5, Variations on the scale of C major; 6, Danse Champêtre; 9, Sonate Miniature; and 10, Arlequin. The first two, Prélude and Chansonette, are tiny pieces for tiny players.

*Ave Maria.* By F. SCHUBERT. Arranged for violin and piano by EMILE THOMAS. London: Augener & Co.

THIS is a carefully edited arrangement of Schubert's song "Ave Maria." Our own impression is that it would have sounded better in a lower key, G for instance, but this is to some degree a matter of taste. The amateur will find it a good arrangement of one of the finest of Schubert's celebrated "Lieder."

*Album Classique, pour Violoncelle et Piano.* Vol. I. Arrangé par OSKAR BRÜCKNER. (Edition No. 7,662a; net 1s. 4d.) London: Augener & Co.

THE contents of this volume are: Air by Bach ("My Heart ever faithful"); Two Gavottes by Bach; Two Nocturnes by Field; and a Sérénade by Grétry. These pieces have been effectively transcribed by Oskar Brückner for 'cello and piano, and the 'cello part bowed and fingered. This album of pieces, all well known and admired, will, we hope, be followed by others.

*Drei Chöre für Sopran, Alto, Tenor und Bass, mit Pianoforte Begleitung.* Von MAX REGER. (Edition No. 4,593; net 1s.) London: Augener & Co.

THESE three choruses, with German and English words, are entitled, respectively, "Consolation," "To the Night," and "A Twilight Piece," and are remarkable for their ambitious setting. The accompaniment in many places is likely to be more of a hindrance than a help to the voices, and there are some impossibilities in the vocal writing. One is tempted to ask, after perusing these, "Cui bono?"

12 *Lieder für 2 Soprane mit Begleitung des Pianoforte* (vocal duets for female voices). Von CARL REINECKE. Op. 217. Two books. (Edition Nos. 4,119 a, b; each net, 1s.) London: Augener & Co.

THE perusal of these two books of vocal duets has given us much pleasure. In each book there are six songs, viz.: 1, "Evening"; 2, "When the Christ-child comes"; 3, "Spring Sunshine"; 4, "Farewell to Home"; 5, "A Carol of Spring"; 6, "Butterfly and Bee"; 7, "Morning Prayer"; 8, "The Concert of Spring"; 9, "How bright is the Earth and how Fair"; 10, "The Spring Night's Glamour"; 11, "O take my hand and lead me"; 12, "Rosebud, ah! when wilt thou bloom?" with English and German words. The English versions of the poetry by C. Laubach are remarkably good, as they not only retain the poetical beauties but combine with that a faithful translation. Reinecke has united the most charming

musical ideas with these words, always reflecting their character in the happiest manner possible, making each of the vocal parts most interesting and melodious. They are of moderate difficulty, and whether used for educational purposes in singing classes, or as duets, will not only be found of great utility, but will please all by the peculiar refinement of their style, both as regards words and music.

#### RECEIVED FOR REVIEW.

FROM: BREITKOPF & HÄRTEL: (*A. Hinton*), "Sonata," Piano and Violin.—J. and W. CHESTER, Brighton: "A Text Book of the Elements of Music,"—E. DONAJOWSKI: (*W. R. Driffill*), "Three Sonatinas," Nos. 1, 2, 3, Piano.—EATON & BULFIELD, Lancaster: (*J. C. C. Routh*), "Short Uninstrumented Symphony in F," Piano.—FORSYTH BROS.: (*W. Carroll*), "Two Sonatinas, Nos. 1, 2," Piano; (*F. Corder*), Overture, Entr'acte, and Ballet Music from "Nordisa," Piano duet; (*F. Hiller*), "Youthful Reminiscences," edited by Charles Hallé, Piano; (*A. Page*), "101 Original Rounds"; (*B. M. Ramsey*), "Carnival March," "Gymnasium March," "Tarantella in D minor," Piano; (*A. Streleski*), "Douze Morceaux," Op. 209, Nos. 1-6, Piano.—HAMMOND & CO.: (*W. C. Sellé*), "Nocturne," Violin and Piano, "The Sea hath its Pearls," Song.—HART & CO.: (*W. J. Lockith*), "Hear my Prayer," Short Anthem.—LONDON MUSIC PUBLISHING CO.: (*F. H. Fisher*), "March of the Unionists," Song; (*J. Naylor*), "Manna," Sacred Cantata.—METHVEN, SIMPSON & CO., Dundee: (*L. Rivière*), "Crossing the Bar," "The Knight's Return," Songs.—"MUSICAL NEWS" OFFICE: (*G. F. Bruce*), "Andante," Violin and Organ.—NOVELLO, EWER & CO.: (*S. Agnesi*), "Come Not, when I am Dead," Song; (*A. Berridge*), "Men of England," Four-part Song; (*E. A. Chamberlayne*), "Sonata in F minor," Piano; (*E. J. H. Churcher*), "Benedictus in F," "Te Deum Laudamus," in F; (*H. Crossley*), "Three Duets" for Soprano and Tenor; (*F. David*), "Five Pieces," Violin and Piano; (*E. Fanning*), "Buttercups and Daisies," Pastoral Cantata for Children's Voices; (*H. Ham*), "Lord Ullin's Daughter," Choral Ballad; (*Handel*), "Come let us Sing," Fifth Chandos Anthem; (*G. Henschel*), "The Discreet Lover," Song; (*H. Hofmann*), "Kirmess," Books 1, 2, Piano duets; (*H. J. King*), "The Morning and Evening Service," in B flat; (*P. T. Lucas*), Six Settings of the Kyrie Eleison"; (*G. C. Martin*), "Organ Arrangements," Nos. 10, 11, 12; (*W. Metcalfe*), Twelve Original Voluntaries for Organ or Harmonium; Original Compositions for the Organ, Nos. 160 to 165; (*H. W. Parker*), "The Morning and Evening Service" in E; (*A. Phillips*), "Thirteen Voluntaries" for Organ or Harmonium; (*C. V. Stanford*), "East to West," Ode, Chorus and Orchestra; (*P. Tschalkowski*), "Twenty-four Songs"; (*J. Varge*), "Harmony Unravell'd"; (*H. Vieuxtemps*), "Four Pieces," Violin and Piano; (*A. C. White*), "The Double-bass" (appendix).—PATERSON, SONS & CO., Glasgow: (*A. Berridge*), "Ye Little Birds," Four-part Song.—F. PITMAN: (*F. Manly*), "A Short Treatise on Time."—H. POLLACK, Barrow-in-Furness: (*J. F. Lexhime*), "Adagio," Violin and Piano.—RICHAULT ET CIE, Paris: (*F. Battanchon*), "Deux Pièces Caractéristiques," Violin or Violoncello and Piano; (*A. Clausmann*), "Pastorale," en Ré major, Organ; (*J. Focheux*), "Deux Morceaux Caractéristiques," Violin and Piano; (*Gabriel-Marie*), "Vieille Historie," Piano; "Sérénade Badine," arranged by les Frères Cottin, Mandoline and Piano; (*C. Nicosias*), "Caprice-Sokol," Violin and Piano; (*E. Wenner*), "Mélancolie," Violin and Piano; "Chanson d'Avril," Violin or Viola and Piano.—"SUNDAY SCHOOL TIMES" OFFICE: "School Hymns, with Tunes," edited by E. H. M. Gunn.—WEEKES & CO.: (*C. C. Bethune*), "Love Came on the Morrow," Song; (*A. de Bohun*), "King and Slave," Song; (*C. Bowdler*), "Delight Thou in the Lord," Anthem; (*L. Carew*), "Our Hearts are Together," "Then will I think of Thee," Songs; (*J. B. Stenning*), "Hypatia Minuet," Piano.—C. WOOLHOUSE: (*C. Weber*), "Practical Pianoforte School for Beginners."—T. J. WRAY, Hull: (*J. Brewer*), "Christmas Melodies," Song.

#### Operas and Concerts.

##### ROYAL OPERA, COVENT GARDEN.

THE great event at Covent Garden has been the production of the new opera, *Pagliacci*, by Signor Leoncavallo, on Friday, May 10th. We have rarely witnessed a scene of greater enthusiasm than that which accompanied the performance of the opera, which has been already played on the Continent with great

success. Signor Leoncavallo, like Wagner, is his own librettist, and we may congratulate him, for he has within the compass of two acts constructed a most powerful, moving, and intensely dramatic story, and his music, if it has not, perhaps, the spontaneous gift of melody which is supposed—Heaven knows why!—to be the sole gift of Italian composers, is everywhere strong, dramatic, and admirably representative of the situations and characters. There are not many personages in *Pagliacci*. The most prominent is Canio, a strolling player, whose troupe is about to perform at a village fête in Calabria; Tonio, a hunchback, and member of the company, has greatly admired Nedda, the wife of Canio, who has, however, another wealthy admirer whom she secretly favours. Tonio, in attempting to pay her attentions, is rejected with scorn, and when he threatens vengeance, Nedda strikes him with her riding-whip. Tonio bides his time. He is aware that the wife has secretly met some adorer unknown to her husband, and he awakens the jealousy of Canio, bringing him to the spot where Nedda has met her secret lover, Silvio, a wealthy farmer. But the husband is too late to discover the identity of Silvio, and in a singularly fine and dramatic passage he laments that he must dress up and amuse the gaping crowd, though his heart is breaking. Signor de Lucia, who played the part of the husband, recalled the best days of Italian opera in this scene, which he sang and acted with passion and power worthy of a good artist. Absurd as it was to have such a pathetic scene repeated, and spoiling as it did the dramatic action, the enthusiasm of the vast audience gave Signor de Lucia no choice, and he went through the scene again. In the second act we see the rustic theatre and the peasants awaiting the performance. A curious and exciting dramatic effect is produced by the play being a burlesque upon the very incidents which have so deeply moved the principal characters. Canio, who has to take the part of the deceived husband, forgets his part, and instead of acting becomes frantically jealous. The spectators applaud with rapture what they imagine to be the acting of the mimic play. But it is a life-tragedy that is being acted. Canio demands of his wife the name of her lover, and irritated by his rage the faithless beauty defies him. Canio snatches a knife from the table and stabs her to the heart, while Silvio, the lover, who had been watching the performance, rushes forward, only to be fatally wounded by the fierce husband, who, turning to the awe-struck spectators, calmly says: "The comedy is ended." The plot is worked out with extraordinary force, and the music is in harmony with the subject. It is not exactly what we are accustomed to from Italian composers, as Signor Leoncavallo sacrifices pretty melodies for the sake of dramatic effect. There are, however, a few flowing and graceful passages. One is a ballata sung by Madame Melba as the heroine, and encored. A fine solo in the Prologue for the baritone is also rich and melodious, and the duet for Nedda and her lover Silvio has considerable passion and fire blended with choice passages of melody. Some of the choruses are effective. One is a "Ding Dong" chorus, in which a kind of echo of the church bells is heard; and the lively, bustling music descriptive of the coming of the strolling company is written with much spirit. Everywhere the composer displays full command of the orchestra and chorus, writing with freedom as well as force. We have spoken of Signor de Lucia, whose splendid performance as the jealous husband merited the highest praise. Not often on the Italian stage is anything so truly artistic and so free from affectation and insincerity witnessed as the performance of Signor de Lucia. Signor Ancona was also splendidly effective as the spiteful Tonio. M. Bonnard was moderately good as Peppe, the Harlequin, and Mr. Richard Green as the lover Silvio, although he had not quite sufficient physical power, acquitted himself well, singing with effect in the love-duet. Madame Melba was a brilliant representative of Nedda, the only female character. Altogether, *Pagliacci* is somewhat melodramatic, but it is likely to become popular, owing to the condensed and effective treatment of both the story and the music. Signor Mancinelli conducted, and, with the composer, the principal artists, and Sir Augustus Harris, was called to the front, the conclusion of the opera being the signal for an extraordinary display of enthusiasm. Signor Alvarez and M. Ghasne have appeared with success at Covent Garden, and Madame Calvé has returned, taking part in Mascagni's *Cavalleria*

**Rusticana.** She made quite a sensation by her splendid singing and acting as Santuzza, and was to have appeared as Carmen, but owing to indisposition her place was taken by Mlle. Sigrid Arnoldson, who was quite out of her element in that character. But Gounod's *Philemon et Baucis* being played in French on the same night as *Pagliacci*, Mlle. Arnoldson was charming as the heroine, and M. Plançon, a magnificent baritone, represented Jupiter admirably, M. Bonnard being very good as Philemon.

#### THE NEW SAVOY OPERA.

THERE is always a certain amount of excitement about the production of a new opera at the Savoy Theatre since the wonderful successes achieved there by Messrs. Gilbert and Sullivan. But the new work does not exactly follow in their footsteps. There is nothing of the "topsy-turvy" style in the new work produced on Saturday, May 13th, with complete success. The libretto is by Messrs. J. M. Barrie and A. Conan Doyle, and the title is *Jane Annie, or, The Good Conduct Prize*. The authors have not constructed their story with great skill, but for all that, the subject is whimsical and amusing, and will most likely be popular. The scene is in a seminary at a University town, and the two girls who are the most prominent characters are Jane Annie the "good girl," and Bab the "naughty girl." The former is by no means so good as she pretends to be, but has determined to assume all the airs and graces of a "good girl" in order to win the "good conduct prize." Meanwhile, Bab has indulged in flirtations with a young officer of the Lancers and also with a young student. The former is called simply Jack, the latter Tom. Between these heroes Bab can hardly make up her mind, but her military admirer comes at night just as the schoolgirls are going to bed in order to elope with Bab. This is discovered by Jane Annie, who has secretly resolved to win the officer herself. She alarms the household and Bab is brought to confusion owing to the arrival of the Proctor of the University and his "Bulldogs," named Greg and Sim, who have followed the eloper demanding his "name and college." In the second act the "good girl" throws off the mask, makes a desperate effort by hypnotising the military adventurer, and as Bab makes peace with the University student Tom, the girls fly with their respective admirers. There is a good deal of fun in the opera, and the music of Mr. Ernest Ford is pretty, tuneful, and appropriate to the light and fanciful subject. Some of the melodies and concerted pieces, and also the choruses, are written in a manner promising future fame for the composer, who on the night of production conducted the orchestra with decided ability. Mr. Ernest Ford will be remembered as the winner of the Sir John Goss scholarship in 1875. He writes somewhat in the style of Sir Arthur Sullivan, but in many cases he also reveals considerable individuality and command of the voices and orchestra. The performance was excellent. Mr. Rutland Barrington was a most amusing figure as the stolid Proctor, and one or two of his songs were very successful. Miss Decima Moore was very attractive as the flighty Bab, who cannot make up her mind which lover to elope with; Miss Moore, who has a bright and pleasing soprano voice, which has been well trained by Madame Rose Hersée, sang charmingly. Miss Dorothy Vane as the good girl was also clever. Mr. Kenningham was the tenor, and a new baritone, Mr. Scott Fiske, made a hit. Miss Rosina Brandram sang well as the schoolmistress, but the greatest success of the evening was made by a boy actor and vocalist, Master Harry Rignold, really a wonderfully clever youth. We anticipate that the new Savoy opera will have a good run.

#### OPERATIC CONCERT.

THE first of Sir Augustus Harris's operatic concerts was given at St. James's Hall, on Thursday afternoon, May 18th, with success. Madame Calvé unexpectedly appeared after an apology had been made for her, and sang in beautiful style an air from *Les Pêcheurs de Perles* of Bizet, also the "Invocation" of D'Hardelot. Miss Esther Palliser was very successful in her singing of "Elsa's Dream" from *Lohengrin*. M. Plançon gave a noble rendering of the fine air of the Cardinal in *La Juive*. Madame Armand, a vocalist little known in this country, sang

with great effect an air from the *Samson et Dalila* of M. Saint-Saëns. Mlle. Giulia Ravogli sang, but her sister, Mlle. Sofia Ravogli, was unable to appear. Mr. David Bispham was much applauded in an air from *La Basoche*; Mr. Charles Manners, Signor Giannini, and others sang. M. Tivadar Nachez played violin solos, and Master Jean Gerardy played a solo for the violoncello. The special attraction of these concerts appears to be that visitors who do not care for the late hours of the operahouses can hear selections from operatic works by famous operatic singers. Thus they serve their purpose and attract many visitors.

#### PHILHARMONIC CONCERTS.

THE concert of Thursday, May 5th, opened with Dr. Villiers Stanford's Irish Symphony. This excellent work was first given at one of the Richter Concerts in 1887, and it is rather surprising that an orchestral work of so much merit has been allowed to be idle. Taken as a whole, we are inclined to set down the Irish Symphony as the best work for the orchestra Dr. Stanford has written. It is solid and well constructed, the instrumentation has great ingenuity, the themes are contrasted in an artistic manner, and when it was heard again at the Philharmonic the impression made upon the audience was most satisfactory. It must be said that the work was well played under Dr. MacKenzie's direction. Not often does an English composer have such a hearty reception as Dr. Stanford met with on this occasion. He was twice recalled to the orchestra at the close of the symphony, and the applause may be termed "tempestuous." Mlle. Clotilde Kleeberg played the Concerto of Hiller in F sharp minor, a pleasant rather than profound work, but always welcome—all the more so just now when pianists are repeating popular works until they are hackneyed. In response to an encore Mlle. Kleeberg gave the same composer's "Zur Guitarré." Mr. Willy Hess played the Beethoven Concerto for the violin in good style, displaying great command of bow and finger and capital intonation. Mr. Santley sang with great spirit songs of Purcell and Mozart, and Dr. MacKenzie's charming prelude and ballet music from his opera *Colomba* gained the cordial appreciation of the audience, and was rendered with commendable grace and refinement by the orchestra. It may be added that the audiences are increasing at the Philharmonic, and something like the old prestige of the society appears to be reviving. This is as it should be. A society which in its early days was associated with the great name of Beethoven should strive to keep its laurels unfaded. Three new works were given on the 18th, the most interesting being a setting of the Scotch ballad, *Annie of Lochroyan*, by Mr. Erskine Allon.

#### GUILDHALL SCHOOL OF MUSIC.

THE operatic class at the Guildhall School of Music is making excellent progress, and on Wednesday afternoon, May 3rd, a performance of *Faust* was given at the Lyceum Theatre, by kind permission of Mr. Henry Irving, and attracted a large audience. Taken as a whole it could hardly have been expected that the students would have done so well. Mr. Bates Maddison sang the music of *Faust* with much taste and with excellent quality of tone. Mr. Edward Epstein was the representative of Mephistopheles, and if his figure was hardly commanding enough for the part, he displayed so much intelligence in his acting and sang the music with such good effect, that he was deserving of the most cordial praise. Mr. J. Stuart Hyatt, who has a charming baritone voice, was heard to advantage in the music of Valentine, and Mr. Wyatt Keith was to be commended as Wagner. Miss Jessie Browning made an acceptable Siebel, and was recalled after her singing of the air in the garden scene. Madame Leonora Ellerton acquitted herself well as Martha. The character of Marguerite was undertaken by Miss Jessie Hudleston, who has a bright soprano voice and considerable fluency of execution. She sang the music of the heroine with considerable effect, being most warmly applauded in the Jewel song. The choruses went surprisingly well, thanks in part to the freshness of the voices and also to the great care the chorus-master, Mr. Neill O'Donovan, had taken in training the students. Sir Joseph Barnby conducted, taking all possible care that the



## C. REINECKE'S 12 VOCAL DUETS.

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Op. 247, No 9.

## HOW BRIGHT IS THE EARTH.

Allegro.

SOPRANO I. *f* How bright is the Earth and how  
Wie ist doch die Er - de so

SOPRANO II. *f* How bright is the Earth and how  
Wie ist doch die Er - de so

PIANO. *f*

*mf* fair, how fair! 'Tis known by the birds — a — bove; — They  
schön, so schön! das wis - sen die Vö - ge - lein — Sie

*mf* fair, how fair! 'Tis known by the birds — a — bove; — They  
schön, so schön! das wis - sen die Vö - ge - lein — Sie

*mf*

flock — thro' the warm blue wea — ther And joy - ful - ly,  
he — ben ihr leicht Ge - fio — der und sin - gen so

flock — thro' the warm blue wea — ther And joy - ful - ly,  
he — ben ihr leicht Ge - fio — der und sin - gen so

joy - ful - ly car - ol to - gether A song. — a song — as sweet as  
 fröh - li - che, fröh - li - che Lie - der in — den blau - en Him - mel hin -

joy - ful - ly car - ol to - gether A song, — a song — as sweet as  
 fröh - li - che, fröh - li - che Lie - der in — den blau - en Him - mel hin -

love, — In a song — as sweet as love  
 ein, — in den blau - en Him - mel hin - ein.

love, — In a song — as sweet as love  
 ein, — in den blau - en Him - mel hin - ein.

*decresc.* *p*

How bright is the Earth and how fair, how fair! 'Tis  
 Wie ist doch die Er - de so schön, so schön! das

How bright is the Earth and how fair, how fair! 'Tis  
 Wie ist doch die Er - de so schön, so schön! das

*mf*

known by the wa - ters too; They paint in their shin - ing  
 wis - sen die Flüs - und Seen Sie ma - len im kla - ren

known by the wa - ters too; They paint in their shin - ing  
 wis - sen die Flüs - und Seen Sie ma - len im kla - ren

glass — All the mountains, the moun - tains and mea.dows they pass And the clouds, the  
 Spie - gel die Gär - ten, die Gär - ten und Städ - te und Hü - gel und die

glass — All the mountains, the moun - tains and mea.dows they pass And the clouds, the  
 Spie - gel die Gär - ten, die Gär - ten und Städ - te und Hü - gel und die

clouds in the heav'n so blue, And the clouds in the heav'n so  
 Wol - ken, die drü - ber zieh'n, und die Wol - ken die drü - ber

clouds in the heav'n so blue, And the clouds in the heav'n so  
 Wol - ken, die drü - ber zieh'n, und die Wol - ken die drü - ber

blue. How bright is the Earth and how  
 zieh'n. Wie ist doch die Er - de so

blue. How bright is the Earth and how  
 zieh'n. Wie ist doch die Er - de so



*mf*

fair, how fair! 'Tis known all na - tions o'er! Who -  
 schön, so schön! Und wis - sen's viel an - dre Leut! Und

fair, how fair! 'Tis known all na - tions o'er! Who -  
 schön, so schön! Und wis - sen's viel an - dre Leut! Und

*mf*

e'er can not paint must sing it, And mer - ry hearts  
 wer es nicht malt der singt es und wer es nicht

e'er can not paint must sing it, And mer - ry hearts  
 wer es nicht malt der singt es und wer es nicht

*f*

ring it, and mer - ry hearts glad - ly ring With praise for ev - er -  
 sin - get, und wer es nicht singt dem klingt's im Her - sen vor lau - ter

ring it, and mer - ry hearts glad - ly ring With praise for ev - er -  
 sin - get, und wer es nicht singt dem klingt's im Her - sen vor lau - ter

*p* *cresc.*

more, With praise for ev - er - more!  
 Freud, in dem Her - sen vor lau - ter Freud!

more, With praise for ev - er - more!  
 Freud, in dem Her - sen vor lau - ter Freud!

*decresc.* *p* *un poco riton.*

opera should be well presented. A great many musical celebrities were present on the occasion, and we heard many of these competent judges express warm approval of the performance, and some little astonishment also that an elaborate opera like this could have been performed by students, and leave so little for an adverse critic to find fault with. We shall certainly not be found in the ranks of those who have anything to say in disparagement of so meritorious a performance.

#### MADAME BERTHE MARX'S RECITAL.

THE pianoforte recital given by Madame Berthe Marx was far above the average of such performances, and St. James's Hall was well filled on the occasion, May 13th. Madame Marx played the Concerto of Saint-Saëns for pianoforte and orchestra in C minor, Op. 44. It is an interesting composition, the finale being, perhaps, the most attractive movement. The pianist also played with great ability Schumann's pianoforte Concerto and that of Mendelssohn in G minor, the only drawback being that the latter has been played so frequently of late. The audience greeted Madame Marx with great cordiality in each of the works she played. Her reputation was first gained in association with Señor Sarasate, the violinist, whose solos she accompanied with exquisite taste. But she has proved herself competent to interpret the greatest works. An excellent orchestra, conducted by Sir William Cusins, played the overture to *Zauberflöte* and the Turkish march from Beethoven's *Ruins of Athens*, and did efficient service in the accompaniments to the three concertos. By the way, would it not have been better to have given greater variety in the choice of music? Three concertos closely following each other were rather fatiguing.

#### M. TIVADAR NACHEZ' RECITAL.

ON the 6th of May, at St. James's Hall, M. Tivadar Nachez, the excellent violinist, gave a recital, which was largely attended. He played Mendelssohn's violin Concerto; everybody does, but not so well as M. Nachez. His tone has improved in quality, and his execution in refinement and expression, and we can understand the cordial appreciation which the Queen bestows on his playing. In a great variety of pieces he displayed complete command of the violin. Mr. Lawrence Kellie sang with effect save in Beethoven's "Adelaide." This immortal love-song is not suited to his style.

#### MR. MOBERLEY'S STRING ORCHESTRA.

SOMETHING encouraging may be said of the Rev. E. H. Moberley's string orchestra of nearly one hundred ladies, which we heard on Friday evening, May 12th, wondering at the courage of the reverend gentleman in standing up to conduct a hundred ladies all brilliantly arrayed in white. To be the solitary Adam amidst so many charming Eves might well appal a conductor of weak nerves, but Mr. Moberley carried his feminine forces successfully through, and was greatly to be commended for introducing a number of orchestral pieces for strings which were new to the audience. A portion of one of Handel's Concertos, and a Serenade in C, Op. 62, by Volkmann, were interesting, as was Dvořák's Serenade in E major, Op. 22. This early work of the Bohemian composer contains nothing abstruse. The melodies are clear and sweet and the treatment for the orchestra if not elaborate is attractive. The Prelude to the "Deluge" of M. Saint-Saëns was effectively played. Miss Mary Cardew gave a violin solo, and Mrs. Hutchinson sang songs of Brahms and other composers in her usual sympathetic style. We can compliment the charming ladies on the good tone they produced.

#### BACH CHOIR.

AT the unusual hour of five in the afternoon of May 16th we were invited to hear a selection of unaccompanied vocal music by the members of the Bach Choir, conducted by Dr. Villiers Stanford. One of the items was a Mass in five parts by Palestrina, which was fairly well sung by the choir, although

the absence of an accompaniment taxed the singers somewhat severely in the important matter of intonation. A "Dialogue" by Thomas Morley, "Phyllis, I fain would die now," pleased by its quaintness, and two examples of a setting of Elizabethan Pastorals, by Dr. Stanford, gave so much pleasure that the whole of them should be heard speedily. Dr. Stanford has caught the spirit of the musical period charmingly. Mr. Leonard Borwick played a suite of Bach with capital execution, and also the Ballade of Brahms in D major, and the second set of variations by the same composer on a theme of Paganini. The Mass of Palestrina was worthy of hearing as an example of the school of sacred music in a past age, but naturally it lost something by being heard on the concert platform.

#### MISCELLANEOUS MUSICAL ITEMS.

IT is difficult sometimes to keep pace with the pianoforte recitals. M. Lundberg, the Swedish pianist, for example, was playing at Steinway Hall while Madame Essipoff was charming her admirers at St. James's Hall. We are happy to say that both found ample appreciation. The gifts of Madame Essipoff need not be told anew, for she has won popularity in this country, and appears to retain fully the admiration she first excited. Her execution has in no respect fallen off, as was proved by the solid and masterly manner in which she played the variations and Fugue by Brahms on a theme of Handel at her first recital. Of M. Lundberg we may speak as a kind of "Swedish Chopin." He need not be offended with the designation. Miss Lily Heale gave a concert on May 2nd at Steinway Hall, and proved herself a contralto vocalist of considerable talent. On May 3rd Miss Pauline Löwenstark gave a concert at St. James's Hall, and the society known as "The Musical Guild" gave a concert of chamber music at the Kensington Town Hall. On May 4th M. Isidor Cohn gave a pianoforte recital at St. James's Hall, and showed that he had made an advance as an executant. On the same day Miss Madeline Payne, a pupil of Mr. Baptiste Calkin, gave a recital of pianoforte music. She is a clever child, but are we not having something like a rush of clever musical children? and would it not be better for their talents to be more matured before appearing in public? A good word must be said for Fräulein Margarethe Eussert, who, on May 5th, gave a recital at Princes Hall. Even in the midst of what may be called a deluge of pianists Fräulein Eussert is worthy of remembrance for the purity of her style, her grace and good expression. Another child pianist, Master Raoul Koczalski, was heard at Princes Hall on Wednesday, May 10th. Rather jaded with listening to so many juvenile pianists, we strolled into Princes Hall somewhat apathetically, but must confess to have found much satisfaction in this young player, who is said to be only eight years of age. He looks ten or eleven, but even if that is really his age he is a wonderful boy, and if his talents are not prematurely forced—the usual danger in such a child—he may become a great player. A score of small concerts, and an equal number of pianoforte recitals, have taken place, which have had no special interest beyond the circle of immediate friends of the vocalists and performers. Sir William Cusins, after being her Majesty's musical conductor for a quarter of a century, has retired. The music at the opening of the Imperial Institute included a very stately and brilliant march composed by Sir Arthur Sullivan. In the excitement of such an occasion we could not pay critical attention to the music, but have an impression that the march is superior to the average of such productions. We hope soon to hear it at some orchestral concert where we shall be better able to appreciate its merits. The ode of Mr. Swinburne for the Chicago "World's Fair," set to music by Dr. Stanford, was heard at the Albert Hall with much satisfaction. It is a scholarly rather than an inspired production. The Laistner Choir was heard at the Princes Hall on the 16th, Schumann's "Pilgrimage of the Rose" being one of the works performed. Good news for violinists! At a concert given on the 17th to Mr. Stewart Macpherson, conductor of the Westminster Orchestral Society, Dr. A. C. Mackenzie's new solo for violin and orchestra, called "A Highland Ballad," was played by Mr. Hans Wessely, and proved a most charming composition for the instrument.

## Musical Notes.

THE long-expected production of Wagner's *Walküre*, in the French version of the late Victor Wilder, took place at the Grand Opéra, on Friday, May 12; and after thirty-two years the insulting rejection of *Tannhäuser* in 1861 was avenged and atoned for by the enthusiastic reception of its successor. As the *Ring* is almost unknown in France, it was thought advisable to preface the *Walküre* by two *auditions-conférences*, at which M. Catulle Mendès (who claims to be almost the oldest Wagnerite in Paris) told the story of the *Rheingold*, and of so much else as was necessary to make the story of the *Valkyrie* intelligible to a French audience. These lectures were accompanied by the performance of some musical extracts from the *Rheingold*, sung by some of the artists of the opera, and with instrumental selections played on two pianos by MM. Raoul Pugno and Debussy. The cast of the *Walküre* was as follows: Sieglinde, Mme. Rose Caron; Brünnhilde, Mlle. Bréval; Fricka, Mme. Deschamps; Siegmund, M. Van Dyck; Hunding, M. Gresse; and Wotan, M. Delmas. All the performers received the strongest marks of approval, but the palm of highest excellence is universally conceded to M. Delmas. The orchestra, under M. Colonne, though tolerably efficient, seems not to have quite reached the standard essential for Wagner's later works, and it has been hinted that there have been disagreements between the eminent conductor and some of his artists. These reports have been contradicted by M. Colonne himself, but this has not sufficed to put a stop to the rumours that the conductor will retire before long, and will be succeeded by M. Taffanel, conductor of the Concerts du Conservatoire. With regard to the reception of the work, few of the critics have condescended to remark on it, and indeed, most of them confine themselves to telling the story and praising the performers; but from a few of the notices we gather that the second act was found, on the whole, tedious, while the first and third were received with enthusiasm. M. Ernest Reyer writes in the *Débats* with perhaps somewhat affected humility, "And as to us whom the genius of the victorious Titan crushes and annihilates, all that remains for us to do, after having cast a last sad look on the past, is to salute the future, and to die gracefully."

Now that the *Walküre* has been disposed of, the rehearsals of M. Maréchal's *Deidamie* have been resumed, and the production will perhaps have taken place before the end of May. An opera, *Djelma*, by M. Chas. Lefebvre, is then to be taken in hand, and after that, for the autumn season, there is a talk of Chabrier's *Gwendoline*, Massenet's *Thais*, and the *Montagne Noire* of Mme. Augusta Holmès.

At the Opéra Comique, Bizet's *Pêcheurs de Perles* has been revived, but not even the genius of Mlle Calvé has been able to make it a success. The *Kassya* of Delibes also has ceased to attract, and it has (for the present) disappeared from the bills. The list of novelties talked of is very lengthy, but changes every few days. Some of the items are: Saint-Saëns, *Phryné*—this was produced on May 24th; Bruneau, *L'Attaque du Moulin*; Dubois, *Circé*; César Cui, *Le Filibustier*; Antoine Banès, *Madame Rose*; and revivals of Monsigny's *Déserteur*, Adam's *Toréador*, and Weber's *Oberon*.

M. CH. LAMOUREUX and fifteen of the most eminent composers of France have founded a new musical association under the title of "Concerts de l'école moderne." The society hopes to give yearly, first performances of thirty new works, either by the fifteen

members or by other writers, French or foreign, who have promised them works. Here is, indeed, a chance for young French composers, who should henceforth have no cause for complaint about getting their works performed.

THERE is some chance that the Association Artistique of Angers may survive the withdrawal of the municipal subvention, assistance being expected from other authorities. Meanwhile the director of the theatre has engaged the entire orchestra, so as to keep the members together, for a time.

THE jury for the musical competition instituted by the city of Paris have decided that none of the works sent in deserve the prize, but they have made a grant of 3,000 francs to M. George Marty, author of the score entitled, "Le Duc de Ferrare."

THE season at the Brussels Théâtre de la Monnaie, which ended on May 4th, has not been brilliant. Neither of the native novelties succeeded, and their failure was only partially atoned for by the comparative success of *Werther* and the revival of Gluck's *Orphée*. Mlle. Chrétien, one of the stars of the theatre, is engaged for the Paris Opéra, but it is hoped to win back Mme. de Nuovina for next season.

M. PAUL GILSON, the young composer, who made such a sensation with his symphonic poem, "La Mer," has produced a new work, entitled "Le Démon," at Mons, with great success.

THE Royal Opera at Berlin witnessed the production on April 24th, of the one-act opera, *Unter Räubern* (Among thieves), and the grand ballet "Die Rebe" (The Vine), both by Anton Rubinstein. The opera failed, as it has everywhere failed, and never got beyond the first performance. The ballet was considerably more successful, and has been several times repeated, but the merit of the work is a good deal disputed, and it hardly seems destined to a long life. The best part of the music—the characteristic dances illustrating the wines of various countries—is well known by performances in the concert-room. The *mise en scène* was most tasteful and magnificent, Frl. Dell'Era and Frl. Urbanska danced to perfection in the two chief rôles, The Vine and the Goddess of Joy, and the new ballet-conductor, Herr Steinmann, acquitted himself to the general satisfaction. The composer, who was present, was frequently called on to appear.

ARRANGEMENTS have been made for four performances of Verdi's *Falstaff* at the Berlin Opera House on June 2, 5, 7, and 9, by the entire Italian company from La Scala, under Sig. Mascheroni, with the original scenery and costumes, etc. It is not expressly stated whether M. Maurel has or has not got over his scruples as to appearing in Berlin, and the result is awaited with some curiosity. Some of the Berlin papers suggest that a revival of Nicolai's *Lustige Weiber* would be opportune, and on this point it is interesting to read the opinion of Dr. Hanslick, who has just seen Verdi's work at Rome. "In my judgment" (he says) "the best numbers of the *Lustige Weiber* are, musically, distinctly superior to the corresponding scenes in *Falstaff*." Nevertheless, he very greatly admires Verdi's work, and believes that it will be generally liked and appreciated in Germany. The *première* of *Falstaff*, however, in Germany took place at Vienna, where it was performed on May 21st, by the original Italian company. The reception, though very favourable, was not as enthusiastic as was expected.

THAT remarkable actress and singer, Siga. Bellincioni, began her second series of performances at Kroll's Theatre on April 14; she has appeared in Tasci's *A Santa Lucia*, Giordano's *Mala Vita*, and the *Cavalleria*,



exciting the same admiration and enthusiasm as on her previous visit. Her husband, Sig. Stagno, seconds her with great dramatic skill, but his style of singing finds little approval. A young débutante, Frä. Agnes Herrmann, showed much promise in a performance of Weber's *Silvana*.

HERR PETER LUDWIG HERTEL, ballet composer and conductor at the Berlin Opera for the last forty years, retired from his post on April 13th, after conducting a performance of his ballet "The Seasons." He was the recipient of warm sympathy and hearty congratulations from the audience, as well as of handsome presents from the *personnel* of the *corps de ballet*. Some of the music of Hertel's ballets ("Flick und Flock," etc.) has been welcomed in this country.

HERR BAUMANN, director of the Stadttheater of Brunn, is collecting a company to give a short series of performances of three of Smetana's Bohemian operas at the Theater Unter den Linden, at Berlin. The season will begin on July 1st, and at its close the company will start for America to open at Chicago. If the success is such as to warrant the step, it is intended afterwards to repeat the performances in the chief cities of Europe.

ON May 7, Johannes Brahms completed his sixtieth year. All sorts of compliments and honours were being prepared for the occasion, but the composer gave his friends the slip and started for a tour in Sicily, in company with three Swiss friends, Viktor Widmann, the poet and dramatist, F. Hegar and Robert Freund, the musicians. The great composer is enjoying the best of health and spirits, and it may be hoped that in due time we shall hear of some fruits of his trip.

FOR the benefit of visitors to the Wagner performances at Munich, we quote from the *Signale* the following casts: August 27, *Die Feen*, with the artists of the Munich opera; Aug. 29, *Tristan*, with Sucher, Vogl, Gura, Brucks. Sept. 1, *Tannhäuser* (newly mounted), with Ternina, Sucher, Grüning, Reichmann, Wiegand. On Sept. 3, 4, 6, 8, *Der Ring*, Brünnhilde, Sucher; Sieglinde, Weckerlin; Siegfried, Alvary; Loge and Siegmund, Vogl; Hagen, Wiegand; Wotan, Brucks; Alberich, Fuchs; Mime, Lieban. Among other artists who will appear later, but in rôles not yet fixed, are Frä. Malten, Bettaque, Abendroth, Blank, Borchers, and Lilli Dressler; Herren Grengg, Gura, Scheidemantel, Nebe, and Mikorey. It is stated that many applications for seats have already been received from foreign countries.

STUTTGART, like Gotha, proposes to give some model operatic performances. On June 4, *Les Huguenots*; June 6, *Euryanthe*; June 8, *Tannhäuser*; June 11, *Don Juan*; June 13, *Fidelio*; June 15, *Die Walküre*; June 18, *Die Götterdämmerung*, are to be given with Fr. Klafsky, Meilhac, and Herren Grüning, Scheidemantel, Grengg, Lang and Schott.

THE twenty-ninth meeting of the members of the Allg. Deutscher Musik-Verein was fixed to take place at Munich from May 26—30. The performances were to include four operas: *The Barber* and *The Cid*, by Cornelius; *Sunday Morning*, by a hitherto unknown Norwegian composer, Gerhard Schjelderup—a work performed for the first time on May 9, and which met with a rather mixed reception—and Berlioz's *Trojaners at Carthage*. In addition there were two concerts of orchestral and two of chamber music. The Choral Union of Herr Porges took the choral portions, and the conductors were Levi, Porges, Auer, and others.

AT the benefit concert of the Hofkapelle at Weimar, on April 17, a novelty of much interest was produced—a suite by the late Joachim Raff, entitled *Thüringen*. It is a work of considerable importance in 5 movements,

respectively headed, "Salus intransitus," Elizabeth-Hymn, Variations on the Thuringian Volkslied, "Ach! wie wär's möglich dann," Dances of Gnomes and Sylphs, and a finale, "To the Shooting-Match." From the catalogue of Raff's works, we learn that the suite was written in 1877, and that not only did Raff himself think very well of it, but that Liszt and Erdmannsdörffer ranked it among his best works. But after one trial performance at Sondershausen, under the last-named conductor, Raff refused to allow it to be played, desiring to keep it back till some great Thuringian festival should furnish a suitable opportunity for its production. But no such occasion ever offered and the work remained locked up.

AT Basle, on Easter Sunday, a new grand Mass for soli, chorus, and orchestra, by Otto Hegner, was performed and very well received.

AMONG the latest acquisitions of Herr Oesterlein for his Wagner museum, are the piano on which Wagner played while studying under Weinlig, a letter to King Ludwig on the completion of *Parzifal*, a long letter on the scheme for founding a training-school at Bayreuth, and one presented by Herr Brahms, relating to the first performance of *Tannhäuser* at Vienna.

OF the making of new operas there is no end. We have to register the production of four such in Germany during April, and probably the end of May would see at least two more, those of Felix Mottl and Eugen d'Albert. The four are: *Zwei Componisten* by A. H. Hagen, Dresden, Hoftheater, April 9th; *Ingo*, by G. Rauche-necker, Elberfeld, April 11th; *Die Teufelslocke*, by Robert Fuchs, Leipzig, April 15th; and *Hochzeitsmorgen* by Carl v. Kaskel, Dresden, April 30th. This last appears to have been the most successful, but none of them are probably works of importance. The critic of the *Signale* describes Fuchs' work as his first opera, but this is an error; his first was the three-act opera *Die Königsbraut*, produced at Vienna in March, 1889.

THE example set at Monte Carlo of producing Berlioz's *Faust* as an opera has been followed at Strasburg, where it was produced in French under Capellmeister Bruch.

MME. ENDE-ANDRIESEN, the popular dramatic soprano of the Stadttheater of Cologne, has put an end to her engagement and transferred her services to the Opera House of Frankfurt, where she made her appearance in the *Cavalleria*. There is some difficulty at Cologne in finding anyone to replace her.

A MEMORIAL to J. C. F. Schneider, the composer of *The Deluge* and a great many other oratorios, now, it is to be feared, on the high road to oblivion, has been unveiled at Dessau, where he worked for over thirty years, and where he died in 1853.

A STRING Quintet in E minor by Cherubini (hitherto unperformed) has been played by the Walter Quartet at Munich. It was not thought to rank among the composer's best works, though well-written and interesting. It was written in 1837.

THE well-known piano manufacturing firm of Julius Blüthner celebrates this year the fortieth anniversary of its foundation.

IMPORTANT changes are to take place next October in the two musical training-schools of Berlin hitherto known as the Klindworth'sche Musikschule and the Scharwenka-Konservatorium. Prof. Hermann Genss will replace Herr Klindworth as manager, and the two institutions will be united under the joint direction of Herren P. Scharwenka, H. Goldschmidt, and Genss, Professor Klindworth retaining an active share in the teaching.

THE opening of the Beethovenhaus as a museum of Beethoven relics was celebrated by a five-day festival of performances of the composer's chamber music. Dr.

Joachim and his quartet party, Herr D'Albert and Mme. Carreno, Mr. Joseph Ludwig, Miss Fanny Davies, and a number of other distinguished artists, took part in the performances.

THE venerable J. P. E. Hartmann, the *doyen* of European composers, not only celebrated his eighty-eighth birthday last month (May 14), but also his fifty years' tenure of the posts of organist of the Frue Kirke at Copenhagen, and conductor of the Students' Vocal Union.

ENNA'S opera, *The Witch*, has been prohibited in Russia and Finland, by the censor.

A NEW opera, entitled *Frode*, music by Julius Bechgaard, has lately been produced at Copenhagen—with what success is not stated.

VENICE and Trieste are the last two towns to be added to the list of places where *Falstaff* has been heard, and has triumphed.

BERLIOZ'S *Faust* has been produced at Milan at the Teatro Dal Verme, with a success phenomenal even for Italy. The singers were Signorina Bordalba, and Signori Signoretti and Beltrami, Mugnone being the conductor. Five performances have been given, without any signs of diminished interest.

THE Società Orchestrale del Teatro alla Scala, one of the very best orchestral societies of Italy, has given two concerts of classical music, under the conduct of Signor Martucci.

THE Oratorio Society of New York has given a concert-performance of Saint-Saëns' opera, *Samson and Dalila*.

THE Metropolitan Opera House of New York is to be rebuilt, and will, it is expected, be ready for re-opening on November 1st, under the management of Mr. H. C. Abbey.

PADEREWSKI is said to have made over £30,000 during his late tour in the States.

VISITORS to the World's Fair at Chicago may rely on getting plenty of music at all times. Besides daily orchestral concerts, a Bulletin of Concerts to August 1st, issued by the Bureau of Music, shows extra concerts of interest or importance for almost every day. It is impossible to quote details from a list so lengthy, but it may be said that orchestral, choral, and chamber music are all amply represented. A Russian choir of thirty singers, conducted by Mme. Lineff, will give eight concerts in June, and in August the band of the Garde Républicaine will appear.

MR. HENSCHER has accepted the post of conductor of the new Scottish Orchestra at Glasgow, as the duties will not interfere with his conduct of his own Symphony Concerts in London.

SIR W. G. CUSINS has resigned the post of Master of the Queen's Music, and conductor of the State concerts. His successor is not yet appointed, but Sir A. Sullivan has undertaken to conduct the next concert, and will, it is said, give more prominence to English music and English performers than has hitherto been the case—an innovation greatly to be approved.

THAT most excellent and esteemed musician, Dr. E. J. Hopkins, celebrated his jubilee as organist of the Temple Church on Sunday, May 7th, when, by desire of the Benchers, the whole service consisted of his compositions, among which was a new evening service composed for the occasion. On the following Tuesday he was presented with a silver tea and coffee service and a purse of a hundred guineas, by the members of the Inner and Middle Temple.

MR. W. T. BEST, the organist of St. George's Hall, Liverpool, has received leave of absence for three months, in the hope that his health, which has of late not been good, may be restored.

MR. J. S. CURWEN has been invited to join the council of two of the congresses at the Chicago World's Fair, and to contribute a paper in each section.

DEATHS.—On April 28, Gustave Nadaud, the once famous French *chansonnier*. Nadaud, one of the most talented successors of Béranger, wrote both the words and music of his little lyrics, of which he produced an enormous number, and many of which had in their time, before the days of Offenbach and of Paulus and Térésa, an enormous popular success. He was 73 years old. Julius von Beliczay, born at Comorn, in Hungary, August 10, 1835, died at Pesth, April 30, was a Hungarian composer of great distinction. Educated for an engineer, and rising to be a director of the Hungarian State Railways, he cultivated music in all his leisure hours, and became a professor at the Pesth Conservatorium. His chief works belong to the departments of sacred, orchestral, and chamber music, and among the best are a mass, a symphony, two string quartets, a serenade for strings, and a *suite de bal*. He was a great friend of Liszt, who esteemed some of his works very highly, and did much to make them known. The mass is frequently performed in Hungary and Austria. Xavier Boisselot (d. April 10, at the age of 81) gave promise in early life of being a talented musician, but becoming head of a famous piano-manufacturing firm, he abandoned the field of composition, after producing two operas. Andreas Schubert (d. April 20, *et. cir.* 70) was the last of the half-brothers of the immortal Franz. Mr. Carl Jung, the late leader of the violins in the Crystal Palace Orchestra, died, presumably by suicide, in the month of April, his body being found in one of the lakes in the grounds. He was a very accomplished violinist. Giovanni Bimboni, the most distinguished clarinetist of Italy, died March 29, aged 80. Josef Giehl, an excellent pianist, and Professor at Munich, died April 24, in his 36th year—a musician of conspicuous ability. F. A. Schulz, writer of songs and choruses, some of which gained great popularity, died at Wolfenbüttel, aged 83. On May 6, the wife of Dr. Wm. Rea, of Newcastle, a lady of great musical ability.

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## The Daily Telegraph

Of March 17th, has the following Review:—

"The series of theoretical works written by Ebenezer Prout will prove of inestimable service to teacher and scholar alike. Published in nine volumes, the series embraces an exhaustive treatise on each of the following subjects: Harmony, its theory and practice; counterpoint, strict and free; double counterpoint; and fugue. With earnestness the author points out the desirability of studying harmony and 'strict counterpoint' simultaneously, and advises that 'as soon as the pupil has mastered triads and their inversions, he shall begin elementary counterpoint.' This recommendation is unfeignedly by many teachers of theory, and some there are who altogether reject the plan, on the ground of strict counterpoint being of little practical value. But the author, believing it to be an essential branch of study, has, by verbal explanation or rules, as well as by illustrative examples, succeeded in making it appear attractive and important. Two-part counterpoint is treated at considerable length, a chapter being devoted to each of the 'Five Species.' As far as the 'species' are concerned, the same order is observed in three-part and four-part strict counterpoint. So varied in construction are the exercises and examples that one is apt to forget that the only harmonies used therein are diatonic triads and their first inversions. In leading students through paths trodden by our musical ancestors the skilful guide never fails to point out objects of interest to be met with on the way. Though so much in love with his subject, he places it in its proper position, as a preliminary study to actual composition. The fact is again and again insisted upon that 'strict counterpoint is simply the means to an end.' The object to be attained is the power of free part-writing, here called 'free counterpoint,' the study of which should not, the author says, be commenced before the pupil has completed his course of harmony. Liberated from the restraints imposed by ancient rules, modern counterpoint opens the door to well-nigh all combinations which do not violate the laws of harmony. The final chapter treats on the application of counterpoint to practical composition. In the book on Double Counterpoint and Canon, Mr. Prout places these intricate subjects before the student in the clearest and most convincing manner. The last, as yet unpublished, of the series is an able and in some respects remarkable treatise on Fugue. After carefully examining the rules from time to time laid down by men in authority, and after patiently testing their accuracy by the works of Bach and other great masters, the author is led to declare that 'there is no branch of musical composition in which theory is more widely at variance with practice than in that of fugue.' In stating his own views, he directs attention to the principles which govern the relation between Subject and Answer. While there is but little diversity of opinion as to what should be the features of the subject, there are, on the other hand, many conflicting opinions as to the nature of the answer. The theorist directs one mode of procedure, and the composer acts upon another. 'This rule,' says the old text-books, 'is absolute'; yet Bach is found breaking it with good effect. Our author wisely declines to submit to the authority of any rule however ancient unless it be found in agreement with the general practice of acknowledged masters. Of course, there must be rules for the guidance of students; and, while rejecting some which have

## Review of E. Prout's Text-books (continued)—

little else than age to recommend them, he has provided others supported by references to fugue works by the greatest writers. In describing a fugue as a composition in 'ternary form,' Mr. Prout says: 'The first section extends as far as the end of the last entry of the subject or answer in the original keys of tonic and dominant. The second or middle section begins with the commencement of the first episode, which modulates to any other key than that of tonic or dominant; and the third or final section begins with the return of the subject and answer.' The features of each section are admirably delineated, and the construction of the whole fugue is clearly explained and aptly illustrated. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*The Daily Telegraph*, March 17th, 1893.

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